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THE REGISTRATION OF BACH'S ORGAN WORKS.

BY FRANKLIN PETERSON, MUS.BAC. OXON.

THE vexed question of registration is very much in the air just now. Government has been forced to take it up, and it is rumoured that even musicians sigh after the legislation and privileges which have been granted to plumbers and others. Bodies like the Incorporated Society of Musicians would like the Government to step in and say whether an individual has a right to call himself a musician or not. Difficult and futile as the task would be, it would not present much more opportunity for difference of opinion than does the question of how to use the stops in Bach's organ compositions.

In no department of executive music have the means of performance been so thoroughly revolutionized as in the case of the organ. The instrument itself has not changed so much, for the principles of good organ building were thoroughly understood by Silbermann of Dresden, for example, in Bach's time; and few modern organ-builders would care to say that their diapasons are better than those of the old Saxon artist. But the mechanism has been so vastly improved that we can well conceive Silbermann crossing himself before a modern organ as before a work of the Devil.

But the new technique made possible by the new instruments, with their wonderful mechanism and capabilities, created a necessity for new writers of organ music—a necessity which has not been met. In the history of the pianoforte and the orchestra each new development of the instrument and its technique seemed to act and react upon the composers of the period, and each kept pace with the other. This is not the case in the history of the organ, for there is only one organ composer. This does not mean, of course, that Mendelssohn, Rheinberger, Widor, Guilmant (in his own French way), are of no account. In pianoforte literature Haydn does not suffer when compared with Bach; nor Schubert when compared with Mozart; nor Schumann or Brahms with Beethoven; nor Chopin with Schubert; all are pre-eminent in some particular branch, they have their own mission, their own place, and need not fear comparison or rivalry. But among organ composers there is no name

which can be mentioned in the same breath with that of John Sebastian Bach. He dominates the instrument and its literature; it is his face which looks out from among the dusty pipes of a noble old organ. His fugues and toccatas are the autocrats of the desk, the memory of his feet makes a Holy Land of the pedal board, and a pilgrim might feel a stronger influence as he touched the keys or handled the draw-stops of the old organ in the St. Thomas Kirche, in Leipzig, than when playing "Batti batti" on Mozart's little piano in the museum at Salzburg.

Here we must deal with the popular notion that the organ is not an "expressive" instrument. This statement is made, as a rule, by the person who admires the *voix céleste* and the continual pump of the swell pedal. He probably likes to hear a trill on the flute stop when the hymn or psalm talks of birds, and expects a double-pedal part when the "noise of the sea" and the "tumult of the people" have to be stilled. It was his sister who replied to a friend praising a rival organist's accompaniment to the words, "Ye mountains that skipped like rams, and ye little hills like young sheep": "Oh, you should hear our organist run about the city and grin like a dog."

As a matter of fact, the organ treated in the proper way is one of the most expressive instruments, although its means of expression are essentially different from those of the harmonium, the pianoforte, or the violin. If any justification of this contention were wanted, it could be found in the fact that no instrument—with the possible exception of the violin—betrays so instantaneously any trace of vulgarity in the artist.

If we grant that Bach made little or no alteration in the stops in the course of a movement, we must ask how far he was hampered by custom founded upon invariable tradition and doubtless bounded by actual difficulties.*

Those who hold that the custom and the difficulties sufficiently account for Bach's uniformity of registration are confronted with the practice of the most distinguished musician of this century who was also an

* A readily grasped illustration of these actual difficulties may be found in the fact that, in order to couple the manuals, it was necessary in Bach's time to pull the upper manual bodily forward about two inches—an operation which required both hands.

organist. Mendelssohn was one of the most careful and exacting of orchestral colourists; he was also an expert organist, interested in all developments of organ building, and yet he elected to follow the Bach tradition.

The specious suggestion that Bach's indication "Volles Werk" (full organ) corresponds with a score written for "full orchestra," in which all the resources of the instrument are to be used at the discretion of the composer, cannot hold. The "full orchestra" had not the meaning then which it has to-day; orchestration, in the sense of the individualizing of instruments, or groups of instruments, is a new art. In Bach's time, a particular grouping of instruments chosen for any movement was persevered in throughout that movement.

There is no room for doubt as to the manner in which Bach used the instruments in his orchestra, and there is enough presumptive proof that he used organ stops in the same way. And, indeed, the tradition is continuous enough to justify us in believing that Bach did not indulge to any extent in the practice of changing his stops, and that he played his larger compositions with "full organ" throughout.

There are two methods of changing stops in the course of a movement. One aims only at the general effect of *crescendo* or *diminuendo*—getting the stops out or in, somehow or somewhere, in the course of a passage. The other is precise, arranging either by the assistance of others or by the means of the lever mechanism of to-day, that a new effect, a step in the *crescendo* or *diminuendo*, or a change of tone-colour should take place exactly on a certain note.

While organists will ungrudgingly admit the wonderful advances which have been made in the mechanism of registration, the most serious musicians cannot but ask the question whether these very improvements have not worked irretrievable harm in the higher regions of organ-playing and in the taste for organ effects. The swell pedal offers an excellent case in point. The invention of the Venetian swell was an inestimable boon and opened a new world of effects to organ-players; but alas! the taste for the swell pedal grows with its thoughtless use until, like the habit of alcoholism, it becomes an irresistible and continuous vice. Many an organist who ought to know better sits with his right foot on the swell pump, using only his left foot for pedal work, to the ruin of his powers of pedalling. He pumps the swell up and down until he seems to lose all real appreciation of the effect; and the pedal shutters have been seen to open and shut in the most expressive way, even when the organist was playing on the uncoupled great organ! When confronted with an emotional wreck of this description, brought about by the abuse of a noble gift, who would not prefer the state of the organist whose instrument never knew a swell?

Of course it would be ridiculous to propose the disuse of the swell, but it might be a valuable movement to inaugurate a "pledge of abstinence" to be signed for a term of months or years by those who have become victims to the "Swell Habit."

Similarly regrettable consequences have resulted from the variety and beauty of the stops placed at the disposal of organists nowadays. Their presence is a continual temptation to him, and a temptation very hard to resist. He contracts the habit of changing from one beautiful stop to another on the slightest provocation, until he changes as a matter of course, and without any provocation whatever.

The more ambitious and expert followers of this same school try to reflect the kaleidoscopic variety of the orchestra. The extreme of the one method is sentimentality, emasculate drivel, and the worship of the *Vox Humana*—

the "Nux Vomica" stop, as the appreciative old lady called it. The extreme of the other is certainly very wonderful, and even interesting; but many of us may be forgiven when we feel impelled to question whether it is organ-playing in the greatest sense of the word.

It is quite possible for modern organists on modern organs to play arrangements of the overtures to *Tannhäuser* or *Zampa*, a Beethoven Symphony, or a Liszt Rhapsody. But is it desirable? It can only be called permissible as a means of saving us from compositions by men who are not Wagners, nor Beethovens, nor Liszts, but who pile a Pelion of difficulties on an Ossa which has neither firmness of foundation, breadth and solidity of structure, nor height of musical thought. And I really think that either alternative is preferable to the school which treats a Bach Fugue as if it were an arrangement from an orchestral score. We need not go to a recital which announces the *Flying Dutchman* or the *Freischütz* overture; but to be drawn by the bait of the Doric Toccata, and to hear, as I have heard, the first bars played in this manner,



is provocative of something akin to blasphemy.

"What are we to do?" answered an eminent organist when I groaned over the "Fantasia on Scottish Airs" played by a very distinguished executant on a recent important occasion: "We must get something to show off these splendid organs." And that holds the whole problem in a nutshell. Pianists and orchestral conductors have at their disposal a large literature of splendid music which taxes their utmost resources. In the domain of organ music executive skill and mechanical perfection have far outstripped the demands made by the best organ music. Bach's most complicated work is child's-play to the modern executant, and the modern audience prefers fireworks to fugues, miracles to bread.

In considering the registration of Bach's organ works, we may divide them into four classes: Those, like the choral preludes, which practically admit of no doubt as to their registration; the slow movements, which offer opportunity for variety and quasi-orchestral treatment; the fugues; and, lastly, the great fantasias, toccatas, etc.

The first need not detain us long, for it is evident from their form that the composer did not contemplate any alteration or modification throughout the piece. As in his church compositions, a solo voice is accompanied by *obbligato* instruments, and no change either in the voice or instruments is permissible.

A good example of the second is the adagio from the C major Toccata, in which the craze for variety in solo stops might suggest contrasts between flute, clarinet, orchestral oboe, and even the dread *Vox Humana*, to the great danger of the purity and directness of the music. Those who find an analogy to this movement in the Aria of the Orchestral Suite in D, will not need to be told that such variety was far from the composer's intention. We often hear the Aria played as a solo on the violoncello, or on the fourth string of the violin, the accompaniment being entrusted to the piano-forte—and sometimes grossly caricatured, as, for example, by Grützmacher. When it is played by an orchestra, the air is often committed to the first violin *solo*. But all such arrangements are modern decadences. The noble melody was intended to be played by all the first violins in unison, and, however effective to a decadent taste other dispositions of the orchestra may be, every true musician,

every earnest scholar of all that is best and noblest in music must feel the exhilarating effect when the composition is played by a first-rate orchestra as the composer intended it.

More doubtful is the conclusion about such a passage as the slow movement of the first organ sonata. If anyone scored this for orchestra he might probably give each alternating phrase to a different instrument—which may be advanced as a justification of organists who continually vary the stops. That Bach would certainly have done nothing of the kind may not be universally accepted as a final settlement of the vexed question.

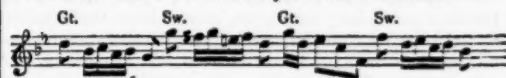
The question of the registration of Bach's Fugues is the most difficult of the four. The modern school contends, with great show of reason, that as the interest of a fugue continually increases, so the volume of tone should be increased from time to time, until the *fortissimo* gives added effect to the grand climax. The other school trusts to the structure of the fugue offering crescendo enough. It keeps to the tradition of full organ throughout, except in some instances where an entire episode can be transferred with good effect to a second manual. Sound reasons can be advanced by either side, and early education is probably a greater influence than conviction in the matter. Those who elect to take their stand with tradition secure the mighty effect which a subject like the G minor, or the A minor, or the D major command when given out with full organ. They can also quote the greatest authorities on their side. But it would be idle to deny the advantages of the other style, or to question the authority of many of its adherents. Strong upholder of the traditional school as I am, I cannot but recognize the influence of education, of personal acquaintance with the work of some distinguished Bach exponents of the traditional school, and also with the sidelights thrown upon the question by the performances on, and editions for, the pianoforte, by Liszt, Rubinstein, and Tausig. It may be prejudice which prefers a fugue on the full organ throughout and imagines a certain loss of dignity in the changing of stops. One thing, however, must be frankly confessed, namely, the probability that in such a performance of a fugue the performer himself has a greater pleasure than many of his audience. But I am perfectly certain that the practice of picking out parts of the counterpoint—entries of the subject, points of imitation, etc.—on another manual, is not in accordance with the genius of the instrument or the purest style of organ-playing.

Many of the Fugues seem to invite more delicate treatment, e.g. the C minor, the small E minor, the small G minor, etc. But the giants in the collection like the G minor, and such preludes as the G minor and B minor have, seem to me most noble, most magnificent, when played as Bach himself played them.

In the Fantasias, Toccatas, etc., the greatest freedom must surely be allowed, consistent with the dignity of the music and the integrity of the phrases and periods. It is such a consideration which makes the arrangement of the passage in the D minor Toccata quoted in the MONTHLY MUSICAL RECORD of last October "musical extravagance" of the most unjustifiable kind. Bach is never afraid of repeating a good idea, and we know how his themes roll on in magnificent disregard of ordinary limits. Such a continuous torrent as rushes through these dozen bars is by no means uncommon in Bach's works. And I can conceive no greater mistake than that which seeks to break it up and parcel it off by jumps from one manual to the other. There is nothing in the character of the passage to indicate to a Bach scholar

that the composer had a series of contrasts in his mind.

How would the G minor subject sound like this?—



Contrast is the evident intention in earlier passages of the same Toccata:—



and here, as in many similar cases, there can be no objection to a change of manual.

Indeed, if the organist thinks more about the organ composer than the organ builder, more of the work than of himself, and plays to satisfy a high, even a severe, ideal, and to do honour to old Bach's memory rather than to show off the resources of his organ and his own agility, he may be allowed entire freedom in his registration of Bach's organ works.

MUSIC-TEACHING, PAST AND PRESENT.

BY DR. HUGO RIEMANN.

(Translated from the German.)

(Concluded from p. 83.)

B. HIGHER EDUCATION.

(f) THEORETICAL instruction has already received its foundation at the elementary school, through the acquirement of the knowledge of scales and chords with the practical instruction in playing, as well as through the exercises in intonation of intervals in the special lesson. A course on *general music theory*, which tests and perfects this knowledge acquired partly by the special exercises, partly in the instrumental lessons, partly at the dictation, is, however, indispensable. This course has to enlarge upon the whole system of notation, the time and key signatures, indications of *tempo*—generally, all directions for the rendering, exhaustively and in detail; also to sketch the science of rhythm and of harmony (chords, figuration, modulation), and even to give some idea of musical form. This course is necessary for the prevention of gaps in the pupil's training; for example, the nature of ornaments must be set forth coherently, as the practical teaching easily confines itself to the explanation of isolated instances, without unfolding fixed rules once for all.

The foundation of the real schooling of conscious musical conception is laid by means of *practical working in four-part composition*. This must embrace a considerable range if the success is to be noteworthy. The working out of exercises with prescribed harmony, naturally forms the commencement; to this, however, can soon be added attempts at independent harmonizing of given melodies (Volkslieder, Chorales).

(g) The most important complement of the written harmony work has to be formed by *analysis of classical compositions*. For more than ten years I have employed by preference, for introduction to analysis, J. S. Bach's Inventions; and on this account,—because in them the harmony is hidden in such a manner by means of melodic figuration, that in a comparatively speaking short time they lead to the clear recognition everywhere of the

typical forms of harmonic progression. Besides information about the functions of the harmonies, however, analysis has also to extend to the pursuance of the thematical working (imitation, inversion of the motives, etc.), to the clear understanding of period-structure, and the establishment of the laws of style. Obviously, just *this demonstration of the law-abidingness in finished artworks* is of the very highest importance for the beginner in composition.

(h) If the pupil has acquired some proficiency in the written composition exercises, it is time to make a beginning with *playing from a figured bass*. I have already mentioned that the necessity for mastering harmonization at the keyboard forced on the clavier- and organ-players of the 17th-18th century a theoretical training and readiness which is only exceptionally to be met with to-day. *That with the elimination of thorough-bass figuring from scores was also wholly relinquished exercises in playing from a figured bass, or, expressed generally, in the mastering of harmonization at the piano, was one of the most fatal retrogressions which musical education has made since the previous century.*

(i) *Special instruction in instrumental playing and in singing* is, as has been said, indisputably the principal subject of all music teaching to-day, especially in Conservatoriums. If this instruction is given rationally, there is not the least doubt that the fuller development of instruction in theory, as I have just explained, must assist it materially. The contrary is, however, by no means impossible. Let the theory teacher give himself ever so much trouble to enlarge the ideas of his pupil, to cultivate his taste, and to awaken his feeling for the finer intentions of the composer, yet the special teacher will be sure to get the upper hand if he works against him by vitiating the taste through the choice of bad literature. Still worse is it if the instrumental teacher in question places himself directly adverse to or hostile to his colleague's instruction directed towards the understanding of style and form; which certainly ought not to occur at an institution with a Direction conscious of a definite aim. To here unfold points of view for the framing of the special instruction in the separate branches (piano-forte and violin playing, singing, etc.) would lead too far. Just in these departments modern teaching is at its best. There only remains to refer to the high importance of *ensemble playing*; not, indeed, in the form, introduced by Logier and quickly gone out of fashion, of unison playing on a number of pianos, but of duet-playing or of playing on two pianos (for which we have enough good literature), as well as in practising with other instruments. The best school for the pianist, as for the violinist, is *chamber-music playing*, which even for the instrumentalist placed in an orchestra is anything but superfluous, because it refines his sense of tone, and develops independence of comprehension. That the more advanced student should be made acquainted with the problems of the art of performance (phrasing) now agitating the musical world, I consider indispensable; nevertheless, there are still strong counter-currents in the way.

(k) *Not only to the composer, but also to the player who would lay claim to really understanding the works which he performs, the school of counterpoint is indispensable.* It is true that analysis can up to a certain point develop the understanding for even complicated forms. Only the result will, nevertheless, always remain considerably behind that which is attained by the exercise of one's own fancy in the invention of counter-melodies and combinations of themes, generally in the logical working up of musical ideas. He who can himself write a fugue without mistakes will be sure to understand one which he has

to study better and more thoroughly than anyone who has ever so searchingly dissected a great number of fugues. Nevertheless, analysis will always be for pupils as for composers, a highly important means of advancement. Counterpoint is in almost worse repute than thorough-bass. Many pupils already suffer shipwreck before the finish of the harmony course; thus it is obvious why still more shrink from beginning the study of counterpoint.

(l) Free composition figures on the programmes of the Conservatoriums as a special course, really without connection with the courses of harmony and counterpoint; or at least as the highest step, as the crowning of the edifice; not, however, developed out of them, but as a kind of emancipation, a slipping off of fetters. The bird is fledged, now he ought to fly; that, however, he is only able to do if he sheds the artificial wings which were tied on him, and seeks to use his own, which, it is true, are somewhat stunted and pinched under the pressure of the former. A. B. Marx has already declaimed enough against this, although with but slight success, because he sought the cure in deliverance from thorough-bass and counterpoint, instead of in a seasonable reform of those disciplines. If harmony and counterpoint exercises are not retained in an old, behind-the-times style, they are obviously the solid schooling of the composer. Only one thing may not be postponed till the finish of the counterpoint course—namely, exercise in the invention of melodies. What the teacher omits there, the pupil has generally taken into his hands long before—e.g. the composition of simple songs, or even of little instrumental melodies in song style. There is, however, no reason at all why such first instincts of the youthful talent should remain beyond the teacher's control. The teacher will therefore do well to have such first-fruits laid before him by pupils in whom the real creative instinct makes itself felt, and to read and correct these only as melodies, so long as tuition in composition is still wanting. The next step then is the simple harmonizing of these melodies. If the student has got so far as the figuring of the harmonic part-writing, it will give him no trouble to form the accompaniment more freely.

(m) The course of *Form*, as bare theoretical explanation about the forms which have become historic, is a valuable part of the instruction in history of music which the trained musician should have very much at heart. The composer will derive profit from these lectures, but they can never take the place of searching analysis of the masterpieces, and of *progressive attempts in imitating them*. For these no guidance is here needed, as little as it is for instruction in the art of scoring. In like manner we do not here go any further into preparation for the proficiency, so indispensable to the future conductor, in *reading from score* (playing from score) and in *conducting* proper itself. For the former we have, moreover, suggested preparatory training with the studies in harmony. Playing from a figured bass will bring about further progress, if one goes on from the performance of figured chorales to the performance of old chamber music in its original form (Sonatas and Concertos by Corelli, Handel, Bach, etc., as well as by still older masters). Opportunity for conducting is afforded by the students' concerts at the Conservatoriums; the entering upon a post as conductor will, however, always chiefly form the advanced school of conducting. That conducting does not consist in beating time, but in a *thorough penetration into the work to be conducted* and an *imparting of the acquired understanding to the players and the hearers*, certainly cannot be too strongly emphasized. For this it is not sufficient that the conductor obtains practical experience

in reading or playing from score, and supervision of the orchestra and the choir, nor that he notices and reproves every mistake which occurs; but he must above all *acquire a real thoroughness of theoretical training and a highly refined taste*, which will spare him the risk of being found fault with by the orchestral musicians placed under him.

Uncertainty in the choice of *tempi*, imperfect entering into the *nuances* intended by the composer, are fatal to the authority of the conductor. Yes, musicians, and even the public, much sooner pardon him imperfect practical experience than lack of taste and of proper artistic understanding; the lack of the former will disappear in the course of his labours as conductor, but not the latter. The future conductor will, therefore, like the future teacher (and he is, indeed, also a teacher), besides practical training by means of playing, written work, singing, conducting, be obliged to work at his own intellectual training by reading good books. And in this direction also must the music school which satisfies the higher claims point the right way—i.e. the theory teacher for the upper grades has also the mission of introducing his pupils to good literature on music, whereto the music history lectures probably give sufficient opportunity.

It is no slight thing that, according to our account, it is the duty of a good Conservatorium to accomplish; and it is also no slight amount that is actually left *undone* of that which we have shown ought to be done. But the ruin of the Conservatoriums will not be arrested if they do not better call their mission to mind. The process of the disintegration of the Conservatoriums is shown by the increase, bordering on the incomprehensible, of their number (which would not have been possible had the efficiency of those already existing long since been unquestioned); further, in the prevalence of the principle of the appointment of as many teachers as possible to the same institution (whereby, naturally, each teacher receives only a few pupils, and retains his centre of gravity in his labours as *private teacher*). Many Conservatoriums are to-day actually more or less inquiry offices for private teaching with better teachers, and solely the difference of the prices which are paid for private lessons and of those which the Conservatorium charges (these are lower because it pays the teacher worse) still draws pupils in greater numbers to the institutions, especially those less well-off, and free scholars for whom openings exist at most institutions, through legacies and scholarships.

Therefore, *Videant consules, ne quid res publica detrimenti cabiat!*

THE BEETHOVEN PIANOFORTE SONATAS.

LETTERS TO A LADY.

BY PROF. DR. CARL REINECKE.

(Continued from page 52.)

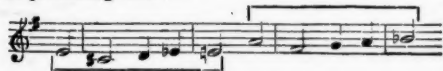
BEEHOVEN'S LAST FIVE SONATAS.

LETTER II.

FINALLY, I call your attention to the relation of the



to the preceding bass :—



as a rhythmical diminution of the same. Whether in the third division of the movement (in the 13th bar after the restoration of the B7 major signature) the second quaver of the alto should be *a#* or *a*, is difficult to decide; for each reading has something to be said for it. Further, there has always existed a doubt in respect of the 6th bar after the D major signature which follows later:



The harshness of the *c* in the right hand against the *b* of the bass is the cause; a few editions have on this account altered the *b* in the bass into *c*—by which means, however, the logical congruity with which Beethoven has preserved the thematic tenths is set aside—while Bülow lets the *c* in the chord remain. I think that the passing (it is true, sharp) dissonance is not unpleasantly perceptible if one realizes that Beethoven has *anticipated* the harmony, as concerns the bass, consistently. In accordance with this, the second crotchet always belongs already to the bass note then following :—



Similar cases are frequently to be met with in Joh. Seb. Bach; for instance, in the recitative "Ach Golgotha," in the *St. Matthew Passion*, where the semiquavers of the "Oboi di caccia" always anticipate the harmony which follows, as is quite evident from the following bar :—



The consecutive fifths also



might shock; I would remind you, however, of what I have already said on former occasions about Beethoven's consecutive fifths. Also in Bach's *St. Matthew Passion*

consecutive fifths are to be found, *e.g.* in the chorus "Ja nicht auf das Fest":

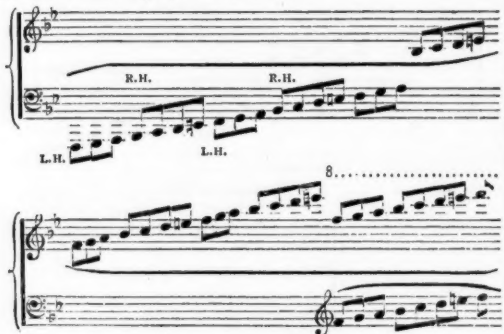


And consequently, I know of nothing further to tell you about this movement, as richly as, on the other hand, economically constructed, excepting only what Robert Schumann said to a pupil after his finishing the whole movement: "You must hear that played by Clara some day!"

The Scherzo is surprisingly briefly and simply constructed; the first seven-bar period is repeated in the octave above with a small alteration of the final bar; the second, extending to only 16 bars, ditto, yet without any enrichment. The Trio is similarly constructed, only somewhat complicated in so far as Beethoven, at the repetition, hands over the melody to the bass, and makes the right hand follow in imitation. Here, then, not every first note of the quaver triplets should be equally strongly accented, but only those which are to be considered as melody notes:—



The two quavers imitating the close of the Scherzo want playing with a certain humour wherever they appear (bars 1 and 2, 9 and 10, 17 and 18, 26 and 27, of the B7 minor). For the rest, this Trio is to be played, according to Beethoven's own instructions, with simplicity; he once again prescribes "semplice." In rendering also the principal division, one ought not to be over elaborate. The Presto $\frac{3}{4}$ will bear an as it were dramatic rendering; eight bars *piano*, fleeting by like shadows, eight bars powerfully *crescendo* up to the *fortissimo* which follows with its ten *sforzati*. Also the cadenza and the return of the $\frac{3}{4}$ time remain *ff*. For the cadenza I make use of a different division between the hands from that which Beethoven prescribes, because the ending would be very inconvenient to play in this manner.



When Beethoven manages the bass in bars 19 and 20 of the Scherzo differently from at its repetition, this is once more an indication that he did not always simply copy himself at parallel passages, and that, therefore,

many go too far in their desire for levelling. It is an interesting fact that Beethoven, after he had already sent this Sonata to the publishers for printing, sent afterwards by letter what is now the first bar of the Adagio. One looks up with admiration to the man who, after he had created so wonderful an Adagio, reflects still further about it, and finally adds *one* bar, consisting of *two* notes—the simple interval of a third *a.c.*! I wonder whether Beethoven has added these two bars with reference to the Adagio itself, or with reference to the connection with the preceding Scherzo, or, finally, in relation to the whole sonata! Who is to know! I am not disinclined to suspect the last named, for what an important rôle the interval of a third plays in the entire sonata! It is true, the third is in itself a most obvious, indispensable interval; but so is the perfect fifth, and yet one speaks with perfect justice of a "Fifth-Quartet" by Haydn. The octave is likewise the most natural interval conceivable, and extremely often made use of; for all that, it is not to be denied that it imprints a special stamp on the Ninth Symphony. Now, however, I ask you to accompany me on an excursion through the sonata; in order to trace out the characteristic thirds I will make them specially distinguishable by a bracket.





Of course I have considered it superfluous to cite parallel passages. But from what has been quoted, it is clear that not only all the four movements begin with thirds, but that also, for the rest, all the other motives of importance frequently exhibit this interval-progression. And should it be rash to descry in this design on the part of the composer, it is at least as rash to want to explain the undeniable fact as a mere accident. I am hardly the first who has made this discovery, but even were it so, it must be acknowledged that a certain something in the sonata must have induced me to establish the fact; many may well go octave and fifth hunting from the mere hunting instinct, but scarcely third hunting!

(To be continued.)

NOMS DE PLUME.

By E. M. TREVENEN DAWSON.

A PARAGRAPH has recently been going the round of the German musical papers, a kind of manifesto put forth by the Berlin Music-sellers' Association, signifying their intention henceforth of having nothing to do with the music of any composer who, *against his better judgment*, works for "Bazare, Warenhäuser, Schleuderfirmen, oder gesperre Firmen," whether under his own name, a *nom de plume*, or anonymously. In plain English, those musicians who, capable of better work, deliberately write for firms such as indicated (*i.e.* "Bazaars" for cheap mixed commodities, firms which undersell the regular trade, or non-union firms), whether under an assumed name or no, are to be boycotted by respectable houses.

Without going into this particular question, which is,

perhaps, more a matter of commercial than of artistic "morals," the concluding words of the paragraph give rise to the reflection that musicians who deliberately do this sort of thing usually take refuge under a *nom de plume*. And further, that when a man has written a solid, orthodox piece of music (or thinks he has—it is all the same), he is pretty sure to sign his own name to it; but if he writes down to the popular level and goes in of *malice prepense* for what his fellow-artists of the brush would call "pot-boilers," somehow or other he nearly always chooses a *nom de plume*. Which looks as if he had a sneaking feeling that there is something to be ashamed of.

There is more than one instance in the present day of a composer writing good and solid, if not exactly phenomenal, works under his own name, who, at the same time, uses a pseudonym for "compositions in a different style," as he euphemistically terms the flimsy trash thus put forth. It is not impossible, of course, that the latter pays his publisher, and consequently himself, better than the former; but any musician worth the name should surely place Art before money!

Sometimes, again, a good, or fairly good, composer signs his original compositions with his own name, but, for arrangements and transcriptions, hides his identity under a *nom de plume*. There seems, however, no earthly reason why a musician should be ashamed of a legitimate transcription, etc., unless, indeed, he has tampered with the original score, or is guilty of some such "arrangement" as the traditional "Hallelujah Chorus" for flute solo!

Can it be, perhaps, that in these cases the strictures of the critics are feared? If so, it is probably trouble thrown away, for while the general public may have no notion *who* the *nom de plume* covers, this is generally an open secret to critics and music publishers alike.

But *noms de plume* are not always cloaks to cover artistic misdeeds. Sometimes a fanciful amateur or young professional loves to masquerade under a grandiloquent or romantic-sounding name (say, "Plantagenet Aubrey St.-Quentin," or "Canterbury Bell"); sometimes an honest John Bull imagines there will be a better sale for his works if he is supposed to be a foreigner, and calls himself by something ending in "owski" (and there is a grain of truth, it is to be feared, in this idea, although we are no longer prejudiced against our own nationality as in the good old days). Then, again, a musician blessed (or the reverse) with a desperately commonplace name, may well be forgiven for electing to appear under some better-sounding pseudonym. In such cases it is not infrequently the publishers themselves who suggest such a course. Who, for instance, can blame one rejoicing in the classic name of Smith, if, unlike the celebrated Sydney Smith, and the well-known composers Seymour and Boyton Smith, he prefers to adopt a more striking appellation? Or, again, there are names so non-euphonious, or unpleasantly suggestive, that a music publisher demurs to having them on his would-be attractive title-page and in his catalogue. Who would care to see the grim, but not uncommon, English surnames "Death," or "Churchyard," for instance, prominent on an outside cover; such unfortunately suggestive names as "Brass," "Crow," "Bellow," or the like; or even the ultra-commonplace "Snooks" or "Perkins"?

Under these circumstances it must be conceded that there is a legitimate use for the *nom de plume*; only, in choosing it, it is a pity that so often a foreign one is adopted. For if the composer scores a success, it is too bad that a foreign country should get the credit, while, on the other hand, if his work is a dead failure, it is a

shame that the slur should be cast on some other nationality.

At the same time, if anyone thinks himself a genius, there is certainly no reason why he should adopt a pseudonym; let him rather glory in immortalizing his own name, however humble it be. Your Beethovens and Wagners did not need to conceal their identities, and neither will the man who has any faith in himself.

LETTER FROM LEIPZIG.

THE last two opera novelties, *Der Strike der Schmiede*, by Beer, and *Das hölzerne Schwert*, by Zöllner, having already disappeared from the repertoire, the theatre direction have again produced a new opera, *Das Unmöglichste von Allem*, by Anton Urspruch. The text has been written by the composer himself, freely adapted from Lope de Vega's comedy, *El major imposible*, and one must give the superior and skilful diction all its due importance, while one may well contest the choice of this obsolete comedy as material for a comic opera. As, unfortunately, the singers, both male and female, very seldom—particularly in the rapid tempi frequently occurring—spoke so distinctly that one could really understand the droll touches, and as there are very few really comic situations, the acting hardly had a comic effect, and one had to fall back entirely on the music. This evidences, without any question, the thoroughly clever, thoughtful musician, armed at all points, but certainly exhibits little of spontaneous invention. Many reminiscences are to be met with, but also many very pretty figures, only to crumble too quickly away and not to crystallize into real melodies, which cannot be dispensed with in comic opera. This very difficult opus, that contains, among other things, a five-part fugue, was admirably rehearsed by our excellent theatre Capellmeister, Panzer, and the principal rôles were very well filled by Frauen Dönges and Kernic, and Herren Moers, Schütz, Greder, and Schelper. It was very brilliantly staged. Now, however, *Das Unmöglichste von Allem* has already been laid to rest for several weeks, and who knows whether there is a resurrection in store for the work!

The Examinations ("Hauptprüfungen") of the Conservatorium, of which ten have been held this year, closed very satisfactorily. Mention is particularly to be made of the achievements of the scarcely fourteen-year-old Wilhelm Backhaus (Leipzig), who played Reinecke's difficult pianoforte Concerto in F sharp minor technically almost perfectly, while with respect, also, to the interpretation, natural, correct feeling made itself apparent, and if something was wanting in the slow movement, that is only natural at such a youthful age. In addition, the performances of Fräulein Erbicann (Bücharest), Burckas (Leipzig), and Schwerer (Oxford), in concertos by Chopin and Beethoven, deserve special mention. Among violinists, Herr Hans Neumann got through the first movement of Joachim's Hungarian Concerto almost without one mistake, which is something to be able to say in such a pre-eminently difficult work. Among students' compositions, a string quartet by Herr Wittenbecker (Weissenfels) merits special prominence; the composer already stands no longer in the position of a pupil, but is master of everything that can be acquired, and has no small powers of invention at his command. A trio for piano, violin, and cello, by Fräulein Ludewig (Leipzig), proved of less importance, yet by its unpretentiousness, and as the production of a very young lady, made a most favourable impression.

The twentieth Gewandhaus Concert brought us Weber's *Euryanthe* overture, Schubert's unfinished symphony, and Mendelssohn's *Midsummer Night's Dream* music, things long familiar to orchestra and public. In between, d'Albert played his second Piano Concerto in E major, and some solos, to which, of course, he was obliged to add an encore piece. The twenty-first concert began with Reinecke's G minor Symphony (No. 3), and the other orchestral numbers of the evening were Brahms' Variations on a Theme by Haydn, and the *Tannhäuser* overture. It is worthy of note that during the entire Gewandhaus season no single work has called forth such frantic applause as this overture. Not Beethoven, not Schumann, neither Schubert, nor Weber, nor Mendelssohn have attained even an approximate

success. *Tempora mutantur!* The soloist was Fräulein Marcelle Prégi, who proved herself very "many-sided," as she sang Bach and Handel, as well as Mozart, Galuppi, Gluck, and Schumann. One gladly recognizes in this lady a vocal artist of importance. In the last subscription concert the "Ninth" was—as for forty years regularly—performed. The third *Leonore* overture alone preceding it, appeared to us somewhat too scanty fare. The soli were in the hands of Fräulein Nathan and Stephan, and Herren Moers and von Milde, and were, if not remarkable, always satisfactory. Choir and orchestra maintained the high position which we have admired for years.

The official conclusion of this year's concert season was the performance of Bach's *St. Matthew Passion* at St. Thomas's Church, under Nikisch's bâton. Upon the whole, the entire performance was good, provided offence was not taken at the modernization introduced by Herr Nikisch, especially in the Chorales, which he had accompanied merely by strings, without the organ and wind prescribed by Bach, and sung with a superabundance of nuances.

Quite a flood of extra concerts is to be mentioned. Fräulein Lena Krull, a talented pupil of Fräulein Auguste Goetz, of our town, proved herself a very gifted coloratura singer. Pleasing variety was afforded by the cello performances of Julius Klengel, who played a sonata by Marcello and three pieces (Arioso, Gavotte, and Scherzo) by Reinecke with perfect virtuosity and refined taste. Less pleasing were the pianistic achievements of Herr Anton Förster, which indeed called forth some opposition. How agreeable, on the other hand, were the renderings of Mlle. Kleeberg, who gave a recital in which were displayed in the best light her virtuosity, as well as her manner of interpretation, inimical to all mannerisms and brutality! Bach, Beethoven, Brahms, Mendelssohn, Schumann, Chopin, Rameau, and Liszt furnished the works at this pianoforte recital. Very well-attended song recitals were given by Dr. Felix Kraus and Raimund von Zur Mühlen.

A very interesting concert was held by the Winderstein Orchestra, which had got the eminent violinist, Leopold Auer, from St. Petersburg, to conduct an orchestral concert and to play some solos. The concert took place in the Albert Hall, and drew a numerous audience. Auer received due recognition, especially after the performance of the violin concerto in D major by Tschalkowsky, to which he added, as encore, the splendid slow movement from Spohr's D minor Concerto. The orchestral items, which he directed with certainty and deep intelligence, were Tschalkowsky's overture to *Romeo and Juliet*, Wagner's "Siegfried Idyll," and Beethoven's A major Symphony.

LETTER FROM BERLIN.

QUANTITY rather than quality was the chief characteristic of Virtuoso Concerts since last month. Novelty was conspicuous by its absence at our great orchestral performances, excepting the "Philharmonie," under J. Rebeck (not to be confounded with the "Philharmonic Society" directed by Arthur Nikisch), who is constantly bringing forward new works of a more or less "popular" *ad captandum* order.

The only unfamiliar piece produced by the Royal Symphony Concerts (conductor, Felix Weingartner), to wit, Glazounow's so-called Symphony, No. 4 in E flat, shines (like most modern Russian music) almost exclusively by orchestral colouring. The themes are poor, and the treatment lacks organic development. The Scherzo is (as usual), the most homogeneous movement. Glazounow, a reputed antagonist of German music, does not scruple to "borrow" from Schumann, Mendelssohn, Wagner, etc. It would surely be infinitely preferable to let alone the hollow and pretentious lucubrations of *nos jeunes* in favour of the older, real music, say by Rheinthal, Würst, Bargiel, Ulrich, Gouvy, Jadassohn, Gade, Litolf, etc., without mentioning Liszt's practically unknown symphonic poems.

Lamentable lack of discrimination (or personal preference) was also shown by the new "Fafnerbund" recently established for the production of works by less known living German composers (conductor, J. Rebeck). A bright, fanciful, characteristic and picturesquely scored suite, "Hiawatha," by young Karl Kämpf, stood out in strong contrast to the rest of the

programme. According to a wag, the name of the Nibelungen giant has been adopted by the new association owing to the huge "hoard" of available manuscripts.

On the other hand, the concert of the famous "Berliner Liedertafel" was, as usual, distinguished by an excellent selection and execution of ten *a capella* (male) choruses, including no less than seven given for the first time, by Reinhold Becker, Hegar, Wölkl, Podbertsky, etc., under the conductorship of A. Zander. The "Kotzolt" Vocal Union, directed by Leo Zellner, is entitled to similar praise in the choice and rendering of attractive choruses by Vierling, Volkmann, W. Berger, Naubert, Herbeck, H. van Eyken, and others. The Singverein gave Bach's too rarely heard *Passion* according to St. John, with that standard of high merit for which that society, directed by Dr. Martin Blummer, is noted. Dierich, as the evangelist, would be hard to match. Distinction was won by Mmes. Haberlandt, Geller-Walter, and Herr van Eweyk. The *Passion* according to St. Matthew followed on Good Friday. It was hardly wise of Herr Heinrich Fidelis Müller to produce his *Passion of our Lord*, Op. 16, at the same season, but obviously no rivalry with the great Sebastian was intended, the new work being written on popular lines, and it found its admirers.

A concert and overflow concert were given by the local "Wagner Verein," conducted by Sucher. Zeller, Perron, and Wachter sang splendidly in the third act of *Parsifal*, and the choral rendering was particularly piseeworthy in Beethoven's Ninth Symphony, which preceded it. At Ernst Otto Nodnagel's five vocal "Novelty Recitals" Arnold Mendelssohn of Darmstadt proved himself, both in respect of creative and constructive qualities, not unworthy of his relative, the great Felix, in a selection of songs and operatic excerpts. The celebrated actor-manager of the Munich Opera, Ernst von Possart, gave a masterly recitation of Tennyson's "Enoch Arden," provided with melodramatic pianoforte accompaniment by Richard Strauss, which, with few exceptions, rather detracts from than adds to the effect of the poem. The composer (who, according to report, is engaged as conductor at the Royal Opera for ten years) played his own music. The Joachim Quartet announced a concert on behalf of the Berlin Haydn-Mozart-Beethoven monument fund, the performance consisting of works by these three great heroes of the string quartet.

At the Royal Opera, August Bungert's *Odysseus's Heimkehr* was given for the first time. The librettist-composer out-Wagners Wagner on the score of quantity. His "Homeric world" is intended to fill six or seven evenings (at a theatre to be specially constructed) against four of the *Nibelungen* cycle. In all other respects it would be simply ridiculous to name Wagner and Bungert in the same breath. The dramatic effect of the subject-matter is but poorly reflected in the music, in which the lyric element largely predominates. The *Leitmotive* lack expressiveness and organic development, the choruses are fluently written, but commonplace, and the orchestration is colourless. In short, as at Dresden, the success of the *première* was mainly due to the excellent performance (Frau Götze and Herr Hoffmann as principals of a capital cast) under the bâton of Joseph Schalk of Prague, and to the fine *mise-en-scène* by Tetzlaff and Brandt.

J. B. K.

OUR MUSIC PAGES.

A NEW Cantata-Operetta, *The Gitanos*, by S. Coleridge-Taylor (words by Mr. Oxenford), is the source from which this month's Music Supplement is drawn, comprising the overture and part of the opening chorus of gypsies (for three female voices), beginning "Sweet are our lives as the flow'rs of the forest." Mr. Coleridge-Taylor is a young composer who is rapidly coming to the front, and whose work always shows great vigour and originality; indeed, even in the short extract here given, its decided rhythm and vigorous swing will be recognized as peculiarly characteristic of his style. As, however, a review of the Cantata will be found on p. 106 of this number, further remarks are rendered unnecessary.

Reviews of New Music and New Editions.

The Ornamentation in Beethoven's Pianoforte Works; and, The Ornamentation in John Seb. Bach's Pianoforte Works. By HEINRICH EHRLICH. Leipzig: Edition Steingraber.

THE rendering of embellishments, so marked a feature in the clavier music of the seventeenth and eighteenth centuries, is a matter of prime importance, and any help as to the mode of their execution ought to be gratefully received. The author of these two monographs possesses both knowledge and experience, and his remarks are well worth perusal. Herr Ehrlich, when a student, associated with Czerny, Schuppanzigh, Lincke, and others, and may thus be said to have received Beethoven traditions almost directly. It is sometimes difficult to determine the intention of the composer, who, as our author remarks, rarely "paid attention to precise directions;" and, further, different readings in the various editions add to the difficulty. We quote Ehrlich's last sentence to show that he is no dry dogmatist:—

"I have only striven to show that an unvaried adhesion to the one or the other style (*i.e.* the new or the old) of executing the embellishments in Beethoven's works is inadmissible, and that the executant artist must be allowed freedom of judgment, both in the interpretation and execution of individual passages."

The volume on the ornaments used by Bach is full of interesting comments and explanations. Our author quotes C. P. E. Bach and Türk to show that for *appoggiatura* only general rules can be given. The executant must sometimes decide for himself; but there is no doubt that the better his knowledge of the subject, the better will be his decision. Space forbids us noticing these two useful booklets at greater length. It must be gratifying to Mr. E. Dannreuther to read of his "Musical Ornamentation" as "emphatically the best and most comprehensive book that has been published hitherto on ornamentation"; and this is no empty compliment. Mr. Harry Brett is named as the translator of Herr Ehrlich's pamphlets. Most of the translation is clear, yet such a sentence as, "He (*i.e.* Bach) was unequally in pianoforte-playing as he was at the organ," shows that it would have been the better for a little revision. Again, Bach's *Wohlt. Clavier* is translated "Well-tempered pianoforte," and to this we certainly take exception.

W. Sterndale Bennett's Pianoforte Works: Rondeau, Pas triste, pas gai. Op. 34. London: Augener & Co.

IN a major key, and with a lively measure, a piece may easily be made to sound gay; and so, too, with their opposites, sad. To strike a mid-path is not so easy; this, however, has been achieved by the composer in this Rondeau. It contains some interesting harmonic details, and the writing generally is pure and most refined. It would be difficult to find a more satisfactory piece of the kind.

Compositions for the Pianoforte. By F. EDWARD BACHE. 5 *Charakterstücke*. Op. 15. Newly revised and fingered by CONSTANCE BACHE. (Edition No. 6022; price, net, 1s.) London: Augener & Co.

WE lately called attention to some pleasing *Mazurkas de Salon* by the late F. E. Bache, and here again, as there, we cannot help noticing the charm and spontaneity of the music. No. 1 is a *Drinking Song*, rhythmical as it should be, and bright and brilliant. No. 2 bears as title, *Beloved* ("An die Geliebte"). The melody, soft and engaging, is enhanced by an elegant, undulating accom-

paniment. No. 3 is entitled *Forsaken* ("Verlassen"). The opening theme is appropriately marked *con dolore*; a second theme in the tonic major offers soothing contrast, but the mournful mood soon returns. The short piece ends with an interesting coda. No. 4 is a *Barcarole*, whose rhythm and grace tell of the sunny south. No. 5, *Village Merry-Making* ("Ländliches Fest") is quite equal to the rest. At the opening is clearly displayed the happy frame of mind of the rustics, and, as the piece proceeds, the merry-making shows no sign of abatement. The coda with its humorous *pp* and *ppp* passage, and its closing loud *prestissimo* is decidedly quaint.

Sleepless Nights (Nuits Blanches). Op. 82. By STEPHEN HELLER. Revised, phrased, and fingered by O. THÜMER. (Edition No. 6473; price, net, 1s. 6d.) London: Augener & Co.

THE Tarantelle in A flat and the transcription of Schubert's *Die Forelle* are, perhaps, the most popular of all Heller's compositions, but, to our thinking, his *Sleepless Nights* are the most characteristic. Now and again a figure or short phrase may remind one of his fondness for Weber; for the rest, it is Heller pure and simple. By way of a change from other modern composers whose music offers intellectual problems to solve, and, in addition, makes heavy demands on the fingers, Heller is most welcome. Some of the numbers in the collection before us, such as Nos. 9, 11, and 17, seem special inspirations; yet all are, in one or another way, interesting. The phrase marks and fingering by O. Thümer are a great help towards the right interpretation of these short tone-poems.

Perles Musicales: Recueil de Morceaux de Salon pour Piano, 7me Série. No. 73, *Wanderstunden*, Op. 80, No. 2, by STEPHEN HELLER; No. 74, *Scherzo*, by W. BARGIEL; No. 75, *Étude Dramatic*, by H. BERTINI; and No. 76, *Chanson des Fileuses*, Op. 8, No. 5, by MAX PAUER. London: Augener & Co.

HELLER's quiet, dreamy piece in D flat has not lost any of its loveliness through age; but then, a thing of beauty, so sings the poet, is a joy for ever. Bargiel's *Scherzo* is clever, refined, and effective without being difficult; the music, in fact, is as grateful to the performer as it is interesting to the listener. Bertini's *Étude* possesses fancy and fire. Though not of alarming difficulty, there is good octave work in it. Two passages of single notes have octaves added in smaller type; an increase of difficulty, but also of effect: these added notes can be taken on left. Max Pauer's *Chanson des Fileuses* has a graceful, flowing melody, and a "spinning" accompaniment profitable to the fingers and also pleasant to the ear. This elegant little piece serves, then, a double purpose, and is, therefore, all the more welcome.

Blüthenregen (A Shower of Blossoms). Tonstück für das Pianoforte, von ARNOLD KRUG. Op. 75. London: Augener & Co.

THIS is a short, bright little piece. It is not difficult, and yet requires careful practising and delicate execution. Teachers are often in search of such music.

Three Andantes for the Organ. By G. SAINT-GEORGE. London: Augener & Co.

SHORT movements for the organ are always acceptable, and these *Three Andantes* are not only short, but melodious, and not difficult; the pedal part, indeed, is quite simple. The middle section of No. 1, in D, contrasts well with the opening one: the halting, with the tripping measure. The principal theme of No. 2, in F, is distinguished by grace and simplicity, and the latter is a

quality none too common in these days. No. 3, in G, like its predecessors, is also simple, and, in its way, quite as pleasing. Mr. Saint-George has cleverly managed in these three pieces not to repeat himself: each one has its own special characteristics.

Pensées Fugitives pour Violon et Piano. By STEPHEN HELLER and H. W. ERNST. Books 1 and 2. Revised by FR. HERMANN. (Edition No. 7386A & B; price, each, net 2s.) London: Augener & Co.

THE ever-increasing number of young folk who learn the violin explains, and fully justifies, a fresh publication of these delightful pieces. The late Sir C. Hallé was a friend both of Heller and Ernst, and he took care that their joint productions should not be entirely forgotten by the concert public. They are, however, better suited to the drawing-room, where they still flourish. The exact part which each of the composers played in these *Pensées fugitives* will, naturally, never be known; of a happier joint authorship it would be difficult to conceive. Only of the theme of No. 12 (*Thème original et Variations*), Ernst is specially mentioned as the composer. Each of the two books contains six numbers. The pieces not only have titles, but each has, in addition, a line or two of poetry by way of motto. The editor, Fr. Hermann, has done his work in a conscientious and able manner.

Morceaux de Salon pour Violon et Piano. Second series: ROBERT VOLKMAN'S *Chant du Troubadour*. Op. 10. Revu par R. SCHOLZ. London: Augener & Co.

"GAY as a Troubadour" is an old saying. But the Troubadours, like other folk, were not always gay; and the opening theme of this excellent piece, though not sad, is slightly tinged with melancholy. The effective counter-theme, played by the violin when that theme is taken up by the pianoforte, should not be overlooked; nor, later on, the pleasing points of imitation between the two instruments. The concluding section is more in the style of the old saying mentioned above. The moderate length and moderate difficulty of this piece have helped towards its popularity, and will continue to maintain it.

Polonaise de Concert, pour Violon avec accompagnement de Piano, par HENRI WIENIAWSKI. Op. 4. Revue par R. SCHOLZ. (Edition No. 7491; price, net, 1s.) London: Augener & Co.

THERE are some pieces which at least every violinist is expected to know; among such is the dashing, brilliant concert-polonaise by Wieniawski. Within the domain of virtuoso music it justly holds high place. The present edition has been most carefully fingered and phrased by the editor.

The Gitanos. A Cantata-Operetta for Female Voices, Soli, and 3-part Chorus, with Pianoforte Accompaniment. By S. COLERIDGE-TAYLOR. Op. 26. Words by EDWARD OXFENFORD. (Vocal score, Edition No. 9088; price, net, 2s. Book of words and connecting text, Edition No. 9088a; price, net, 6d.) London: Augener & Co.

THE story tells of a band of Gitanos who sing and play to Isola, daughter of a Spanish Grandee, who is celebrating her fête-day, and bestowing largesse upon those whom she encounters. This is, we believe, Mr. Taylor's first attempt at a cantata, but it is a successful one. The music is extremely light, graceful, and characteristic; and, as we have before remarked of the composer, he never harps upon one theme, or one rhythm, so as to let it become wearisome. The opening chorus "Sweet are our lives" (see our Music Supplement), including the solos of the Gitanos, Zitella and Xarifa, with its brisk *bolero*

THE GITANOS.

A CANTATA-OPERETTA

for female voices, soli & 3-part chorus

with Pianoforte Accompaniment

by

L. Coleridge-Taylor.

Op. 26.

(Augener's Edition 9088.)

No 1. Overture and Chorus of Gitanos.

Allegro ma non troppo.

PIANO.

pp

p

Cresc.

This musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by dense, complex textures, often featuring multiple layers of chords and arpeggiated figures. Dynamic markings include *cresc.* (crescendo), *molto* (very), *ff* (fortissimo), *dim.* (diminuendo), and *pp* (pianissimo). The score includes various musical notations such as slurs, ties, and accents, indicating a piece of significant technical and expressive complexity.

CHORUS.

1st SOPRANO. *mp*
Sweet are our lives as the flow'rs of the forest, Bright as the
Roam - ers 'mid beau - ti - ful val - leys and mountains, E'en as the

2nd SOPRANO. *mp*
Sweet are our lives as the flow'rs of the forest, Bright as the
Roam - ers 'mid beau - ti - ful val - leys and mountains, E'en as the

CONTRALTO. *mp*
Sweet are our lives as the flow'rs of the forest, Bright as the
Roam - ers 'mid beau - ti - ful val - leys and mountains, E'en as the

PIANO. *mp*
sempre

sun - beams that fall from the skies; Gay are our songs as are
ea - gle un - tram - mell'd and free; Lull'd to our rest by the

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ea - gle un - tram - mell'd and free; Lull'd to our rest by the

sun - beams that fall from the skies; Gay are our songs as are
ea - gle un - tram - mell'd and free; Lull'd to our rest by the

those of yon chor - ist Sing - ing as hi - ther and thi - ther it
voice of the foun - tains Hap - py and joy - ous Gi - tan - os are

those of yon chor - ist Sing - ing as hi - ther and thi - ther it
voice of the foun - tains Hap - py and joy - ous Gi - tan - os are

those of yon chor - ist Sing - ing as hi - ther and thi - ther it
voice of the foun - tains Hap - py and joy - ous Gi - tan - os are

flies! _____ Tra la la la la la la la la la Tra la la la la la la
we. _____ Tra la la la la la la la la la Tra la la la la la la

flies! _____ Tra la la, Tra la la la la la Tra la la,
we. _____ Tra la la, Tra la la la la la Tra la la,

flies! _____ Tra la la, Tra la la la la la Tra la la,
we. _____ Tra la la, Tra la la la la la Tra la la,

la la la la Tra la la, Tra la la, Tra la la la la la
la la la la Tra la la, Tra la la, Tra la la la la la

tra la la la la la Tra la la, Tra la la, Tra la la la la
tra la la la la la Tra la la, Tra la la, Tra la la la la

tra la la la la la Tra la la, Tra la la, Tra la la la la
tra la la la la la Tra la la, Tra la la, Tra la la la la

la! _____
la! _____
la! _____
la! _____
la! _____

8

measure, is fresh and pleasing. A little ballad, closing with a *Tempo di Valse*, followed by a chorus in unison, is of good effect. After a brief Choral Recit. we have a dainty solo for Isola, ending with a lively chorus ("Oh, you're a Grandee's daughter"). Then comes another attractive chorus of Gitanos, "It would suit you, noble lady." In the Recit. and Solo, No. 8, the opening bars, which recur again and again with delightful persistency and which are thoroughly Gitanesque, form a kind of instrumental flourish; the repetition is intentional on the part of the composer, and has nothing in common with a certain monotony mentioned above, which Mr. Taylor carefully avoids. The ballad for the attendant, Beatrix, "Tis an olden, olden story," combines a graceful melody with a picturesque accompaniment. The term "picturesque" applies, indeed, to the pianoforte accompaniment throughout. The "Habanera" dance (No. 10) is as quaint as it is clever. The flowing duet between Isola and Christina, another of her attendants, appears to be based on the music of the chorus, No. 7; the final chorus, likewise, is evolved from the opening one. The Cantata, though containing twelve numbers, is by no means long. There are five *dramatis personæ*: a soprano, two mezzo-sopranos, and two contraltos.

Album pour Viola et Piano. Vol. II. Arrangé par F. HERMANN. (Edition No. 7625b; price, net, 2s. 6d.) London: Augener & Co.

THERE is an attractive collection of pieces in this Album. No. 1, Tchaikowsky's *Chanson triste*, makes an excellent transcription; the tone of the viola lends itself well to the depicting of sad moods. The same, too, may be said of No. 3, Chopin's *Marche funèbre*. The latter is good, but the former seems almost an improvement upon the original. Gluck's delightful *Musette* from "Armida" (No. 4), and Rubinstein's characteristic *Russian Songs* (No. 5), are two other numbers which will be specially welcome. In naming certain numbers we do not intend to decry the rest; there is something in the Album to suit different tastes.

Four Pieces for Three Violins, in an easy style, for the use of Music Schools, Academies, etc. By RICHARD HOFMANN. Op. 104. (Edition No. 5292; price, net, 2s.) London: Augener & Co.

"Two's company and three's none" does not apply to music. Concerted pieces, whether for two or more performers, are eminently sociable; furthermore, they stimulate each one to do his or her best. These Hofmann pieces are melodious and effective without being difficult. The second and third violins are not mere accompanying, but true concerted instruments.

Le Cycle Berlioz, par J. G. PROD'HOMME: *L'Enfance du Christ*. Paris: Edition du Mercure de France.

THIS interesting series commenced with *La Damnation de Faust*, and the description given of that work by M. Prod'homme showed care, thoroughness, also enthusiasm, within moderation, for the French master: the present *Enfance du Christ* displays the same excellent qualities. Every number of the work is analyzed; no point of importance is overlooked, and this without verbiage. Then, again, of the scoring—so important a factor in the music of Berlioz—constant mention is made; and for those who have not the opportunity, or, maybe, the ability, to study the score itself, this is of great advantage. A useful table is to be found at the commencement, giving places and dates of the principal performances of the work. M. Prod'homme will, we expect, be glad to have one or two errata pointed out with regard to England. The per-

formance under Hallé, in 1881, was not at the Crystal Palace, but at St. James's Hall. The performance of January 23rd, 1885, was also at St. James's Hall, and under Mr. W. H. Cummings. The Palace performance of 1886 was on November 20th, not 23rd; and it was under the direction of Mr. A. Manns.

The Holy Supper of the Apostles (Das Liebesmahl der Apostel). A Scriptural Scene for men's voices, with full orchestra. By RICHARD WAGNER. Vocal score. London: Novello, Ewer, & Co.

THIS work was composed by Wagner in 1843, when he was thirty years of age, and it was performed under his direction on July 6th of that same year, in the Frauenkirche, Dresden. The first performance in England was under the late Sir Michael Costa, at the Birmingham Musical Festival of 1876. It was recently announced at the Symphony Concerts at Queen's Hall, but withdrawn. Although the work represents Wagner at a very early stage of his artistic career, it is interesting to all who care to trace the development of the master's genius. For a detailed notice of the work we refer our readers to the MONTHLY MUSICAL RECORD of February 1st, 1871. In a brief preface to the edition now under notice, a convenient plan, by way of guide to conductors, is given for the arrangement of the band, the twelve solo voices, and the three divisions of the choir.

Diagrams Showing a System of Fingering for Double Scales, for the Pianoforte. By CHARLES GARDNER. London: Charles Vincent.

THESE diagrams, in the form of double circles, giving the fingering for scales in double thirds, sixths, and octaves, are clear and helpful, although we cannot say as much for the letterpress, which appears to us unnecessarily complicated and confusing. May we be pardoned for advising students to place the diagrams before them for constant reference while practising, and not to puzzle their brains over the text?

Operas and Concerts.

THE POPULAR CONCERTS.

THE last concert was on Monday, April 4th, when the Joachim Quartet played magnificently, one of their greatest successes being the Beethoven Sextet in B flat, Op. 18, which was splendidly interpreted by Messrs. Joachim, Kruse, Wirth, and Hausmann, assisted by Mr. Hobday and Mr. Paul Ludwig. There was a very large audience, and the reception Dr. Joachim met with was more enthusiastic than ever. He performed three of the Hungarian Dances of Brahms, and during his whole career he probably never played better or gained more cordial applause. Brahms was also in great favour at this concert; Madame Blanche Marchesi, who was in fine voice, sang three times with exquisite effect. The fortieth season of the Popular Concerts thus came to an end in a brilliant and successful manner. We sincerely hope the small attendance noticed on some occasions during the present season may not indicate any falling off in the permanent popularity of these concerts. No doubt the growing favour in which orchestral works are held does to some extent injure concerts of chamber music, but the latter have had such an important influence in the past, that we should deeply regret the loss of such an interesting feature of the musical season. One thing we may be permitted to remark in all kindness. Our amateurs at the present day do not care to be always kept in the same musical grooves. Some of the most cultivated have an idea that there are composers, little known in England, who might with advantage be brought forward more frequently at these concerts. Something has been done in that direction, we grant, but the field is wide, and deserves further exploration.

CRYSTAL PALACE CONCERTS.

MR. MANNS has, we greatly regret to say, been suffering from an attack of bronchitis, and, although he is recovering, the popular conductor was unable to appear on April 9th, and his place was taken by Mr. Frederic Cowen, who conducted with complete success an admirable concert, in which such masters as Beethoven, Gluck, and Chopin were prominent. The overture to *Iphigénie en Aulide*, and the dance music from his opera *Orphée et Euridice*, represented Gluck. Wagner's arrangement of the concluding portion of the overture was performed, and the orchestra was heard to the utmost advantage. Beethoven's Symphony in D, a masterpiece which should be heard more frequently, was finely rendered, the robust and genial *finale* being especially well played. Chopin's Concerto in F minor afforded Mlle. Clotilde Kleeberg an opportunity to display her admirable powers as a pianist, the music being well suited to the lady's style. "An Arabian Dance," for violoncello and orchestra, by M. Jean Renard, did not appear much like a dance, but the composer played the solo with excellent results. Like most modern French composers, M. Renard has been somewhat heavy in his scoring, but the work was not wanting in effect, and, both as a composer and executant, the violoncellist increased his reputation. Miss Rosa Green was the vocalist, and in an air from *Samson et Dalila*, and another from Sir A. C. Mackenzie's opera, *The Troubadour*, sang with much taste, although we have certainly heard her in music better suited to her voice and style. At the close of the concert special compliments were given to Mr. Cowen, who had unquestionably earned the cordial recognition of the large audience.

LAMOUREUX CONCERTS.

THE last afternoon concert of the series was given on Wednesday, April 20th, at Queen's Hall, when a new pianoforte concerto, by M. Théodore Dubois, director of the Paris Conservatoire, was performed by Mlle. Clotilde Kleeberg, who had once before played the work on January 30th. The concerto had a favourable reception, the slow movements being the most attractive portion. The melody is of a sacred character, and is contrasted with some charming passages for the orchestra. The first movement displays little originality, and, like so many modern French compositions, it is laboured and ineffective. The *finale*, in which the composer has been indebted to Wagner for a prominent idea, is introduced by a cadenza of considerable brilliancy. The concerto was beautifully played by Mlle. Kleeberg, but it will not add greatly to M. Dubois's reputation. The *Symphonie Pathétique* of Tchaikowsky was finely played by the orchestra, and admirably conducted by M. Lamoureux. Beethoven's *Egmont* overture and the *Danse Macabre* of M. Saint-Saëns were included in the programme.

HERR ROSENTHAL'S RECITALS.

THE second recital by this distinguished pianist at St. James's Hall, April 4th, attracted an immense audience. The impression that Herr Rosenthal won his fame chiefly by what his rivals call "Ten-fingerdom," received an emphatic contradiction at this recital, as the most successful items were those in which expression and delicacy were the principal features. For example, he gave a Nocturne of Field with the utmost refinement, and with a simplicity of style in accordance with the melodious music, while his rendering of three pieces by Chopin clearly proved how false was the opinion that credited him with mere sensational effects. As for his technical skill, one had only to hear him in the variations by Brahms on a theme of Paganini. His mastery of the keyboard in this composition was simply wonderful. In Liszt's transcription from Auber's *Masaniello*, Herr Rosenthal was equally remarkable. His last recital was on Saturday, April 16th, when his playing of Schumann's *Etudes symphoniques* was magnificent.

MR. COWEN'S SONG RECITAL.

MR. FREDERIC COWEN has done other things than song-writing, and has won fame in operas, symphonies, chamber

music, and works for the Church. But the demand for good songs has encouraged him to supply some of the best that modern vocalists have had. They have pleased the greatest singers, and they have also been popular with amateurs, owing to their artistic merits and their graceful flow of unforced melody. On April 1st, at St. James's Hall, Mr. Cowen gave a recital, when many of his less-known vocal pieces were included in a long and interesting programme. Curiously enough, some of his most popular songs, such as "The Better Land," "It was a Dream," etc., were not heard. But Madame Medora Henson, Miss Evangeline Florence, Miss Clara Butt, Messrs. Santley, Edward Lloyd, Andrew Black, and others, aroused the audience to enthusiasm, and Miss Fanny Davies played some of Mr. Cowen's pianoforte pieces with the greatest success.

SHAFESBURY THEATRE.

The Belle of New York, produced at this theatre on April 12th, was a musical piece which had been running at the Casino Theatre, New York, for some months. To describe it exactly would be no easy matter, but the nearest approach to any accurate definition would be to call *The Belle of New York* a vaudeville with an American flavour. It is, in fact, a humorous piece after the French pattern in construction and style, but with the addition of certain eccentricities especially transatlantic in their character. There was very little attempt to tell a story. The principal threads of the plot, such as it was, related to the career of a wild young spendthrift named Harry Bronson, who had resolved to marry an actress and singer known as "The Queen of Comic Opera." This adventuresome describes herself as an "Annual Divorcée," but her union with young Bronson is prevented by his father, a sedate leader of a religious body. But the volatile young gentleman is no sooner released from this engagement than he becomes infatuated with two ladies, one of them a Parisian, more fascinating than precise in her conduct, and the other a simple-minded and innocent girl, whose good influence eventually leads to his reformation. Much was made of this subject, slight as it was, and the American company included several clever and effective performers, the ladies being received at the Shaftesbury with great favour. The music of Mr. Gustave Kerker, a composer with whose work few London amateurs are acquainted, was decidedly tuneful and pleasing, and his gift of melody so gratified the audience that many portions had to be repeated. At the close of the piece all the principals, with the author and composer (who conducted the orchestra himself), were called before the curtain; and it may be said that *The Belle of New York* proved a greater success than many musical plays which have recently been produced in London.

A WELSH ORATORIO.

WELSH choirs are frequently interesting owing to the bright, fresh voices of the singers, and their earnestness and enthusiasm. On April 7th, at Queen's Hall, Mr. D. Jenkins's oratorio, *The Legend of Saint David*, a work which won the chief prize at Newport last year, was performed. It can hardly be said that Mr. Jenkins is a composer of great originality. He has studied the oratorio form diligently, but we cannot describe him as a Welsh Handel or Mendelssohn. He sometimes produces good effects in his vocal combinations, but his instrumentation does not display much grasp of the orchestra, nor has he the dramatic faculty of imparting individuality to his solo parts. Mr. Ben Davies represented the patron saint of Wales in an artistic manner, doing all that was possible for the music; the other vocal solos employing the talents of Miss Maggie Davies, Miss Morfydd Williams, Messrs. W. Davies and David Hughes.

SAVOY THEATRE.

THE new work by Sir Arthur Sullivan to the libretto of Messrs. Pinero and Comyns-Carr will soon be ready, and, in fact, the first act is being rehearsed. The last act has yet to be written. Instead of the old Gilbert and Sullivan "topsy-turvydom," the new production will, in some portions, almost reach the standard of grand opera, although, strictly speaking it will not

be an opera at all, but a musical drama, the scene of which is in Flanders, and the period that of Philip Van Artevelde. Superb effects of scenery and costumes are promised, and several new engagements are made, amongst others Miss Pauline Joran, and Messrs. Devoll and Isham, an American tenor and baritone of considerable merit.

MISCELLANEOUS MUSICAL ITEMS.

The plan originally started at the Crystal Palace of Good Friday concerts has now become so general that in all parts of the metropolis we have oratorios and other musical works on that day. Quite a formidable list could be given of what took place last Good Friday. Handel's *Messiah* attracted crowds to the People's Palace and the Bow and Bromley Institute, and the same oratorio was performed at the reopened Alexandra Palace, where it is intended to make music an important feature of the attractions. A chorus of a thousand voices and an excellent orchestra did ample justice to Handel's masterpiece.—At the Albert Hall on the same evening *The Messiah* was performed by the Royal Choral Society, with Miss Esther Palliser, Miss Clara Butt, Mr. Lloyd Chandos, and Mr. Santley as the soloists.—At St. James's Hall there were sacred concerts both in the afternoon and evening, while Queen's Hall was filled in the afternoon, when Gounod's *Requiem* was given, and again in the evening for a miscellaneous concert. Various other musical events in the suburbs might also be referred to. Altogether it was not a bad record for "unmusical England."—Many of our readers will remember that a mass by Miss Ethel M. Smyth was produced at the Albert Hall five years ago by the late Sir Joseph Barnby, and the youthful composer was much admired. Since that time she has pursued her musical studies with great success, and her latest effort is a grand opera, to be produced at Weimar during May by Herr Stavenhagen. Miss Smyth had a couple of orchestral works played at the Crystal Palace eight years ago.—M. Vladimir de Pachmann will give a recital at St. James's Hall, May 14th. His proficiency as a Chopin performer is well known, and lovers of that composer will heartily welcome M. de Pachmann's reappearance.—On Wednesday evening, May 11th, a kind of "Three Choirs Festival" will be held at St. James's Hall, in aid of Westminster Hospital. In other words, the three societies, Streatham and Reigate Choral, and Westminster Orchestral, of which Mr. Stewart Macpherson is conductor, will unite. A mass in D, and a concertstück for piano (Herr Liebling) and orchestra, by the conductor, a choral overture by Mr. Wingham, and Edward German's incidental music to *Much Ado about Nothing* are among the works promised.—We shall have a second Wagner in the ranks of operatic composers, Herr Siegfried Wagner having written a comic opera to be entitled *Die Bühnenhüter*, the subject having been suggested by the German Emperor. But Siegfried Wagner does not intend to follow in the footsteps of his famous father, as we learn that the music of this comic opera will belong rather to the schools of Mozart and Weber than Wagner.—Mme. Patti will come to London in June to sing at the Albert Hall, etc.—Mlle. Van Zandt, who was once a popular operatic artiste in London and Paris, is about to become the wife of a wealthy Russian of Moscow, and will retire from the stage.—Sir Walter Parratt lectures shortly at the Royal Institution, his subject being "Programme Music."—It is remarked that this year the number of concerts is considerably less than during the early part of last spring, and according to present indications it does not appear that we shall have a particularly busy season in that department. When last year as many as sixty concerts took place in a single week, it was certain that a host of concert-givers must have failed to make their entertainments profitable.—Herr Felix Mottl has accepted the post of conductor at Covent Garden for the *Nibelungen Ring* cycles, which the late Anton Seidl was to have directed. Other Wagnerian works will be conducted by another musician; let us hope not by some Italian conductor brought up on Donizetti and Bellini. Mr. Grau tells us that he has an eminent conductor in view whose direction of Wagner's works will entirely satisfy his patrons of Covent Garden.

Musical Notes.

Leipzig.—According to Albert Schäfer's "Historic Schiller Catalogue," nearly every poem of the great poet has been set to music, "Des Mädchens Klage" thirty-four times. This is a trifle compared to Heine, whose lyrics have (says Georg Brandes) inspired about 3,000 songs, including 160 musical versions of "Du bist wie eine Blume."

Frau Ingeborg von Bronsart, Germany's only dramatic lady-composer, celebrates this month the twenty-fifth anniversary of her *début* with *Jeri and Bätely*, produced at Weimar in 1878, given since on numerous stages, and set down for performance at Leipzig in April or May. Her opera *Hiarne* has been played on five important stages, and is to be heard in three more German cities.

Berlin.—The building of the "Philharmonie" is to be considerably enlarged, besides the addition of a new "Beethoven-Saal," containing 1,000 seats, which will be opened next January. (See also our special Leipzig and Berlin letters.)

Cologne.—Dr. Franz Wüllner produced Richard Strauss's new symphonic poem, "Don Quixote," which in fantastic vagaries beats "Eulenspiegel" and "Zarathustra." Need one say more? It offered a strong contrast to Charles Lefebvre's previously-heard oratorio, *Judith*, written in a Mendelssohnian vein, best in the choruses, on the whole, more pleasing than dramatically impressive; whilst Tschaiikowsky's "Manfred" Symphony, which chiefly interests by orchestral piquancy, proved "caviare" to many listeners. Berlioz' "Prise de Troie" and "Les Troyens à Carthage" were given with great *éclat*, under Hoffmann, having previously only been heard at Munich and Karlsruhe.

Munich.—A new violin concerto (MS.) by Miroslav Weber—original, melodious, concise and finely scored—was produced, with the composer as interpreter of the grateful solo part, with signal success. Ferd. Löwe has been appointed conductor at the Imperial Opera, Vienna, in consequence of the brilliant success achieved on the occasion of his recent visit as director of the famous "Kaim" orchestra in the Austrian capital. Felix Weingartner has signed a ten years' contract as successor to Löwe at Munich. The third "Luitpold prize" opera, *Der tolle Eberstein*, by Arthur Könnemann, has been pronounced the most difficult work since the production of *Tristan*, which nearly led to an operatic revolution about thirty years ago, with this difference, that *Eberstein* is likely to disappear after the fourth representation.

Elberfeld.—A choral work, "Werinher," by the local director Carl Hirsch, met with striking success.

Breslau.—"Vater Unser," an oratorio by the local composer Eduard Levy, who had already attracted attention by some songs, is noteworthy for the abolition of the recitative and the connection of the choruses (the best part of the work) by airs and orchestral interludes.

Mannheim.—The well-known tenor, Alvary, obtained a verdict from the Supreme Court at Leipzig for £1,500 sterling against the Mannheim Court Theatre, owing to a rather serious accident during a rehearsal of *Siegfried*, this being the largest sum ever allowed under similar circumstances.

Bayreuth.—The celebrated Munich tenor, Heinrich Vogl, gave a recital composed exclusively of his own songs, with marked success. He is writing an opera.

Darmstadt.—Heinrich Vogl's masterly ballade, "Der Fremdling," sung by Julius de Grach, produced a deep impression.

Wiesbaden.—The newly-established Philharmonic Band

of seventy executants gave a very successful first concert, conducted by Hans Georg Gerhard.

Dresden.—An orchestral suite, "Frühlingswogen," by the local Professor Bernhard Schneider-Krawe, pleased particularly in the first and last movement.

Karlsruhe.—A performance, under F. Mottl, of the second movement of the symphony, "Das Leben ein Traum," by Fredr. Klose, a very striking piece of composition, produced a unanimous wish for a hearing of the complete work. Three songs for baritone (Ferd. Jäger), with orchestra, composed by the Landgraf of Hesse, were likewise produced with decided success by the above-named eminent conductor, who has also adapted the music written by Schubert for the melodrama, "Die Zauberrharfe," to Ferd. Raimund's poetic fairy tale, "Die gefesselte Phantasie." The work was in this new combination received with great favour at the Court Theatre.

Zwickau.—Hilf (violinist) and Julius Klengel (cellist), of Leipzig, produced, in conjunction with the local Music Director Vollhardt, a charming pianoforte trio in D, Op. 25, by the second-named distinguished virtuoso, with marked success.

Rostock.—Albert Thierfelder's opera, *Der Heirathstein*, had a successful *première*.

Essen.—A new one-act opera, *Zamora*, by Adolph Stierlin, of Münster, was well received.

Dessau.—Klughardt introduced a historically interesting novelty—viz. nine pieces composed, it is said, by J. S. Bach, for a musical clock which is in the possession of Duke Frederick. The pieces (mostly in canon form) are skillfully arranged for the piano by the above-named Court-Kapellmeister.—Richard Fricke, the Nestor of the German ballet, who assisted in 1870 in the getting up of the *Nibelungen* at Bayreuth, has celebrated his eightieth birthday.

Königsberg.—Professor Robert Schwalm has won the Berlin prize for the most popular setting of R. Deye's song "Flagge heraus" among 500 competitors.

Gotha.—Ferd. Hummel's opera, *Assarhai*, met with great success. The composer was presented with a laurel wreath by the administration!

Cassel.—Dr. Beier, who displays most praiseworthy energy in the production of interesting novelties, brought forward the symphony "Joss Fritz" and "Irrlichter," a fantasia for pianoforte (Frl. M. Siebold, of Berlin) and orchestra, by a highly-gifted composer, Karl Gleitz.

Altenburg.—A pastoral "Singspiel," *Die Meisterkur*, by Prof. Dr. Günther, of Plauen, met with a very warm reception.

Eichstätt.—Marked success attended the production of Karl Pottgiesser's "First Chapter of St. Paul's Epistle to the Corinthians," for baritone solo, chorus, and orchestra.

Vienna.—After the brilliant success achieved by Erik Schmedes as "Lohengrin" at the Imperial Opera, his permanent engagement followed as a foregone conclusion. The words in the text "For German land the German sword" gave rise to an enthusiastic and significant patriotic demonstration.—The Imperial city is, after an interval of fifteen years, to have an Italian Opera Season at the Carltheater in virtue of a contract concluded by Director Franz von Jauner with the great representative of "bel canto," Marcella Sembrich. The chief vocalists and choruses are Italian, and Signor Bevinani (of Covent Garden) acts as conductor. *Lucia di Lammermoor* was given on April 16th as a commencement. The growing decline of the "star" system seems to point to slight chances of financial success.—"Veronika," a combination of oratorio and Passion play by the poet-composer, Richard von Kralik—that is, a series of choruses con-

nected by a spoken text, produced a very favourable impression. Hexameters were sung, perhaps for the first time, with excellent effect.—A string quartet in F sharp minor, Op. 49, by Max Jentsch (composer of symphonies, operas, etc.), greatly pleased the cultured audience of the "August Duesberg Quartet Association," and will no doubt be heard again.—Eduard Strauss will soon start on an extensive German Tournée, including Hamburg, probably Berlin, and terminating with a visit to Holland for the Coronation festivities. It may be expected that the insinuating strains of the famous Viennese Band will overcome even the young Queen's reported antipathy to music.—Carl Goldmark was elected successor to Johannes Brahms on the directorate of the "Gesellschaft der Musikfreunde."—The incomparable Lieder singer, Alice Barbi, who retired from the concert platform upon the occasion of her marriage, gave an extraordinarily successful recital on behalf of the Vienna Brahms monument, with the eminent composer Anton Rückauf at the piano.

Linz.—The City Council has founded an "Anton Bruckner Verein" for the performance of the composer's works every two years on a grand scale. The impression produced by the first concert: First Symphony in c minor, a 7-part *capella* "Ave Maria," and *Credo* from the great Mass, No. 3 in f minor, under August Göllerich, was extraordinary.

Troppau.—A "Mystery," entitled "Griseldis," by Clement Frankenstein, was successfully brought out.

Budapest.—A comic opera, *Ninon*, by Eugen Stojanovits, met with a favourable reception.—The Leipzig conductor, Arthur Nikisch, was condemned to pay a fine of £1,200 as defendant in an action by the Royal Hungarian Opera for breach of contract.

Paris.—*L'Île du Rêve*, the first operatic attempt by Reynaldo Hahn, Venezuelan, pupil of Massenet, who has written some attractive songs and pianoforte pieces, was given at the Opéra Comique, but it is not likely to survive many representations. Almost its sole merit consists in some clever orchestration.

Verdi's three new sacred works were given at the Conservatoire, and proved worthy of the maestro's fame: a choral and orchestral "Stabat Mater," a Prayer to the Virgin Mary after the last canto of Dante's "Paradiso," for four female voices, and a largely developed "Te Deum" for double chorus and orchestra. Boito had superintended the rehearsals; Taffanel conducted. The execution was first-rate, as usual at these concerts. Verdi forwarded a message of thanks to the publisher, Ricordi, which was read to the performers at Paris and acclaimed with "Vive Verdi!"

At the Colonne Concerts a veritable ovation was accorded to Hans Richter as conductor of familiar Wagner excerpts and other works. A symphonic "Soir de fête," by Ernest Chausson, is the work of a conscientious musician with small melodic invention. But two pretty little orchestral pieces, "La Chanson de Guillot Martin" and "L'Hermite," by Périhou, afforded genuine pleasure.

A "Symphonie" with piano, by Vincent d'Indy, brought out at the Lamoureux Concerts, is laboured and artificial, and so densely scored that even the powerful and in every sense first-rate pianist, Ed. Rissler, had difficulty in making himself heard. A Symphonic Legend, "Sire Halewynn," by Julien Tiersot—programme music, absolutely unintelligible without explanatory remarks—met with small favour. Likewise "Trois Poèmes Chantés," by Crocé-Spinelli, in which the music is too subordinate to the text. Felix Mottl obtained a complete success at the Summer Circus with some unfamiliar French works, including several excerpts from

the opera *Drac*, by the brothers Hillmacher, brought out by the eminent conductor at Karlsruhe.

A Russian vocal star has arisen in the person of Mme. de Gorlenko-Dolina. A "Suite arménienne" and a Cantata performed at the visit of the French President to St. Petersburg, by Kosatchenko (who conducted the Paris concert in excellent style), two fragments from Dargomijski's opera, *Roussalka*, and other Russian works, produced a marked impression. At a "Figaro Five o'clock," Holmann played a new and effective Fantasia for violoncello with its composer, Massenet, at the piano.

Paris has now a "Place Padeloup," near the Cirque d'Hiver, in memory of the Frenchified German conductor.

The new Director of the Opéra Comique, Albert Carré, published the result of his professional visit to Germany and Austria in the *Revue de Paris*. During the season 1895-6, 52 different operas were given at Berlin, 53 at Vienna, 59 at Dresden, 45 at the German and 48 at the Czech Theatre at Prague, 69 at Frankfurt, 47 at Karlsruhe, 43 at Wiesbaden, 48 at Darmstadt, 37 at Hanover, 53 at Stuttgart. "These statistics," the writer adds, "must make our [French] managers blush with shame." A subscription Parquet stall costs at the Opéra, Paris, 14 francs; at Vienna, equal to 645 francs; Wiesbaden, 5 marks (shillings); Berlin, 4½ marks; Frankfurt and Munich, 3½ marks; Darmstadt, 2 marks; Prague, about one shilling and ninepence.

The critic, J. G. Prod'homme, ardent admirer of Berlioz, has started a very interesting series of articles with reference to the 51st anniversary of the creation of the *Damnation de Faust*, which will be performed for the 100th time at Paris.

The autograph score of Rossini's *Guillaume Tell* has been acquired by the Conservatoire for the sum of 7,000 francs.

Lyons.—Mozart's *Magic Flute*, which on its first production in 1791 had saved the Viennese Impresario, Schikaneder, from ruin, did a somewhat similar service at Lyons, where it was received with enthusiasm, and replenished the much reduced exchequer.

Toulouse.—*Jessica (The Merchant of Venice)*, by Louis Déffé, director of the Conservatoire, met with a brilliant reception. At the close of the opera the "Toulousaine," written about fifty years ago by the same composer in celebration of the Gascogne, had to be sung by the chorus.

Liège.—The violinist, Ovide Musin, who when 14 carried off the prize of the Conservatoire, in 1868, who has twice made the round of the world and lived chiefly in America, has been appointed Professor at the same musical institution, in place of César Thomson, under the well-known direction of Th. Radoux.

Verviers.—A graceful and well-scored opera, *Hermann et Dorothee*, by Le Rey, pupil of Délibes, and composer of *Les Noces d'Alcibiades, Dans les nuages, Stemo Eros*, etc., was well received.

Montreux.—In consequence of the success achieved by Théodore Dubois's *Deux Petites Pièces*, Oscar Jüttner has produced the entire "Suite Miniature" at his symphony concerts.

St. Petersburg.—By Imperial desire, *Roméo et Juliette* terminated the German opera season, in the presence of the Czar and Imperial family, with Fr. Olitzka and the Brothers De Reszké in the cast.

Moscow.—An annual subvention of 100,000 roubles has been granted for a third opera and play-house, besides the expenses for the transformation of the existing building (Théâtre Chelapoutine).

Copenhagen.—The drama, *Völunder der Schmied*, by Holger Drachmann, provided with important music by

the young Dane, Fini Henriques, has been kindly received.

Amsterdam.—A Dutch opera, *The Templars*, by Martin Bouman, has been successfully brought out.

Milan.—The protracted law-suit of Ricordi against Leoncavallo in the matter of the opera *Tenebrae*, has resulted in favour of the defendant, the publisher's claim for £800 sterling having been disallowed; on the contrary, damages to be settled privately have been accorded to the composer.—Verdi, who was after all prevented by indisposition from going to Paris, will leave Sant Agata and inhabit an apartment at a hotel in Milan, to which the owner has long given the composer's name.—Fernand Le Borne's Fairy opera, *Hedda*, was successfully launched under the composer's baton.

Turin.—A prize of 1,000 lire, medals, and diplomas are offered to Italian composers for a *Messa di Gloria*, four-part with organ, which will be publicly performed at the forthcoming Exhibition. Orchestral rehearsals have already begun in connection with this Exhibition, of which, by the way, Verdi has allowed his name to appear as President of the Music Section. There are 100 performers (conductor, Sig. Toscanini), and concerts will be given twice weekly in a building capable of seating 3,000 persons.

Venice.—The oratorio, *The Transfiguration*, by the Abbé Perosi, conductor of San Marco, had a triumphant success, profound scholarship being wedded to Italian melody. It has been given already five times, and will next be heard in Milan and numerous other cities.

Monte Carlo.—The Prelude to the fourth act of Catalani's *Déjanire*, recently given, created a desire to hear more of this work.

Madrid.—The one-act Italian opera, *Il Gladiatore*, by Orefice, met—like the *Hero and Leander* of his teacher Mancinelli—with barely a *succès d'estime*. Habitues complain of the importation of inferior foreign operas, whilst the works of native composers—Breton, Chapi, Serrano, etc.—remain shelved.

Lisbon.—The one-act comic opera, *El Sobresaliente*, recently produced, is a curiosity: text by E. Fernandes, music by F. Ferreira (amateur), "written" and orchestrated by L. Filgueiras!

Christiania.—A one-act opera, *Silvio*, intended as a sequel to Mascagni's *Cavalleria Rusticana*, by Gaston Borch (a pupil of Massenet), met recently with great success, the composer, who conducted the first performance, receiving quite an ovation.

New York.—The sudden death of Anton Seidl having deprived his own orchestra and the Philharmonic of their leader, M. Ysaye has signed a contract for carrying out this season's engagements of the former, while Dean van der Stucken, of Cincinnati, is to conduct the remaining concerts of the latter. Theodore Thomas and Eugene Ysaye are both talked of as likely permanent successors to Seidl.

Deaths.—We regret to record the death of Anton Seidl, the eminent conductor and intimate friend of Wagner. Born May 6th, 1850, at Budapest, pupil of the Leipzig Conservatorium, then Wagner's amanuensis at Bayreuth, he conducted 95 performances out of one hundred of Angelo Neumann's travelling "Richard Wagner Theatre" in 1881-1883. He was, since 1885, the "life and soul" of musical doings at New York, where he died suddenly of fish poisoning on March 28th last. Only last summer Seidl conducted the London Covent Garden performances, and was engaged to conduct the *Nibelungen* cycles there next month.—Georg Egli, during thirty years operatic basso, died on March 28th at Hamburg, at the age of sixty-five. He was the father of Marie Egli, present

member of the Berlin Opera.—Jacob Schöntag, chief of the *claque* at the Vienna Imperial Opera, recently abolished by the new conductor Gustav Mahler, died of apoplexy in the foyer of the theatre during a performance of the *Meistersinger*, at the age of sixty-six. His fee from a "star" was £8 to £12 monthly. He left a fortune valued at from £7,000 to £10,000 sterling, partly derived from lucky speculation.—Mention may also be made of the deaths of Eugene Feautrier, a French military band-master, who wrote several operettas, music for military band, etc.; of Carmelo Fodale, professor of counterpoint and composition at Palermo, formerly Director of the Conservatorio there; of A. Dicran Tchouhadjian, at Smyrna, an Armenian composer whose operas were extremely popular in Turkey, Greece, Roumania, and the East generally; of Aristide Hignard, at Vernon (France), the composer of numerous operettas, besides songs, male choruses, and piano pieces; and of E. Friedr. Chladni, born 1827, at Breslau, founder of a new theory of sound (Acoustics).—On April 14th, there passed away, aged sixty-four, John Bradbury Turner, the genial and popular Director of Studies (as well as part founder) of Trinity College, London, where he was one of the principal pianoforte professors for so many years. A native of Stockport, he had entered the Royal Academy of Music in 1852, where he studied for nine years under Sterndale Bennett and George Macfarren, and in 1865 took the Mus. Bac. degree at Cambridge. He wrote various compositions, and only quite shortly before his death edited his old master Bennett's "Preludes and Lessons" for Messrs. Augener & Co.

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